

M-G-M's "Frisco" Topping Receipts of "Mutiny"

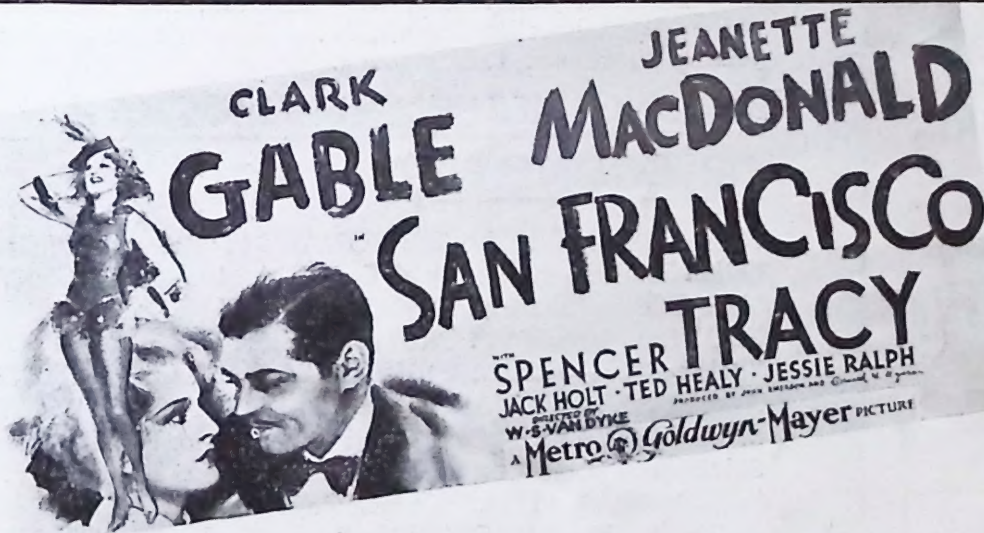
CANADIAN MOVING PICTURE DIGEST

Vol. 28, No. 11

TORONTO 2, CANADA

July 4th, 1936

**IT CLINCHES THE BUYING OF
NEW SEASON PRODUCT!**

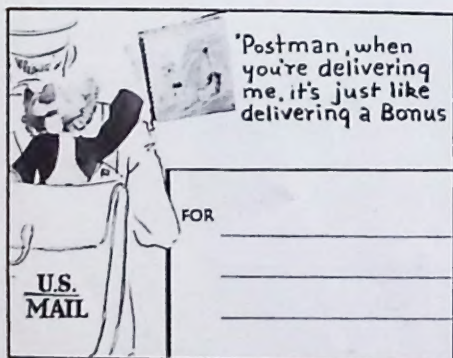


Thundering across the screen comes the HIT that TOPS M-G-M's BIGGEST YEAR OF HITS! In packed theatres exhibitors who are watching "San Francisco" thrill their audiences have made up their minds! **THERE IS ONLY ONE SMART BUY IN 1936-37! NEXT PAGE!**

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2



IT TAKES A WHOLE VOLUME TO TELL THE STORY OF M-G-M IN 1936-37!



Did You Get Yours?

"LEO'S CANDID CAMERA BOOK of 1936-37" is truly the Talk of the Industry. On this page is just a brief summary. The book contains 118 thrilling pages. **THE BIGGEST LINE-UP OF BIG BUDGET FILMS IN HISTORY!**

A BRIEF SUMMARY OF THE material in "Leo's Candid Camera Book."

NUMBER OF PICTURES: A minimum of 44 and a maximum of 52 of which 30 OUTSTANDING BIG BUDGET PRODUCTIONS are either in preparation or completed.

STARS APPEARING IN THEM

NORMA SHEARER, CLARK GABLE, GRETA GARBO, JOAN CRAWFORD, JEAN HARLOW, WALLACE BEERY, WILLIAM POWELL, MYRNA LOY, JEANETTE MacDONALD, NELSON EDDY, CHARLES LAUGHTON, LUISE RAINER, ROBERT MONTGOMERY, ROBERT TAYLOR, The MARX BROTHERS, FREDDIE BARTHOLOMEW, ELEANOR POWELL, SPENCER TRACY, HELEN HAYES, LIONEL BARRYMORE, JOHN BARRYMORE, JACKIE COOPER. (Note: In addition to these stars GRACE MOORE has joined the roster of M-G-M for an important picture in '36-'37.)

Plus more than 69 contract players, many of them stars in their own right as well, including: Brian Aherne, Elizabeth Allan, Ray Bolger, Virginia Bruce, Billie Burke, Charles Butterworth, Bruce Cabot, Joseph Calleia, Mary Carlisle, Jean Chatburn, Melville Cooper, Dudley Digges, Henry Daniell, Buddy Ebsen, Stuart Erwin, Madge Evans, Betty Furness, Ted Healy, Jean Hersholt, Irene Hervey, Allan Jones, June Knight, Frances Langford, Francine Larrimore, Eric Linden, Ann Loring, Edmund Lowe, Una Merkel, Frank Morgan, Chester Morris, George Murphy, Edna May Oliver, Maureen O'Sullivan, Reginald Owen, Cecilia Parker, Jean Parker, Nat Pendleton, May Robson, Mickey Rooney, Shirley Ross, Rosalind Russell, Lewis Stone, James Stewart, Franchot Tone, Johnny Weissmuller, Robert Young.

AMONG PICTURES IN PREPARATION OR COMPLETED

NORMA SHEARER, LESLIE HOWARD in "Romeo and Juliet"...PAUL MUNI, LUISE RAINER in "The Good Earth"...A MARX BROS. PICTURE...NORMA SHEARER in "Pride and Prejudice"...JEANETTE MacDONALD, NELSON EDDY in "Maytime"...GRETA GARBO in "Camille"...GRETA GARBO in "Beloved"...NORMA SHEARER, CHARLES LAUGHTON in "Marie Antoinette"...WILLIAM POWELL, MYRNA LOY in "The Prisoner of Zenda"..."BROADWAY MELODY OF '37" with Eleanor Powell, Allan Jones, Igor Gorin, Sid Silvers, George Murphy, Una Merkel, Frances Langford...Rudyard Kipling's "KIM" with big M-G-M cast including FREDDIE BARTHOLOMEW...MR. AND MRS. WASHINGTON" by Rupert Hughes... "BORN TO DANCE" with Eleanor Powell, Allan Jones, Sid Silvers, George Murphy, Buddy Ebsen, etc... WALLACE BEERY in "The Foundry"...WILLIAM POWELL, MYRNA LOY in "After the Thin Man"...CLARK GABLE in "No Hero"...WILLIAM POWELL, LUISE RAINER in "Adventure For Three"...JOAN CRAWFORD, CLARK GABLE in "Saratoga"... "CAPTAINS COURAGEOUS" with big M-G-M cast including FREDDIE BARTHOLOMEW...LUISE RAINER in "Maiden Voyage"...CLARK GABLE (tentative) in "The Great Canadian"... "EASY TO LOVE" with Eleanor Powell, Allan Jones, Buddy Ebsen, Frank Morgan, Sid Silvers, Una Merkel, Frances Langford, etc.

The first release of the New Season "THE GREAT ZIEGFELD"

STORY PROPERTIES

Millions of dollars in story and play properties, the result of unceasing search the world over, many of which will make up the balance of the product.

THREE MILLIONS FOR PROMOTION

In 1936-37 M-G-M puts behind its unprecedented array of Giant Entertainments a far-flung promotion drive in the newspapers, national magazines, nationwide billboards, network radio, exploitation staffs, etc.



**GET READY! GET SET!
GET YOUR NAME ON
THE DOTTED LINE!**



Strike in M.P. Industry in France Ended After Two Weeks

Canadian Moving Picture DIGEST

Established
1915

Publication Weekly

Subscription: \$5.00 yearly

Telephone: Waverley 4929

259 Spadina Ave., Toronto

Cable: Ontocanada

Published by Canadian
Moving Picture Digest
Company, Limited

English Representative:
Dennison Thornton
15 Redcliffe Square,
Earl's Court,
London, S.W. 10, England.

RAY LEWIS
Editor and Publisher

THE LITTLE PAPER WITH THE BIG IDEAS
"Easy to Digest"

Vol. 28, No. 11

TORONTO 2, CANADA

July 4th, 1936

PREMIER'S SPECIAL REVIEW FOR "GREEN PASTURES"



WE said that the Premier of Ontario would play ball, on the question of the banning of "Green Pastures", Warner Bros. faithful adaptation of Marc Connelly's stage

classic.

Premier Hepburn is credited with having made a statement that a special review committee, recruited from the Clergy, Welfare and Social Organizations, would be invited to a private screening of "Green Pastures", and their opinion would be permitted to influence Premier Hepburn in his reconsideration of the banning of this picture.

A contemporary wishes to give the Digest Editor "a leather medal" for the most "unique alibi" presented on behalf of Premier Hepburn. We said, that Premier Hepburn did not get the mystical interpretation of "Green Pastures", and also said, that this was not to his discredit, because he was an "earth-man".

There are many fine people, who are what might be termed "earth people". Mystical and religious stories lose their esoteric meaning for them. There are, what might be termed fine people, who dislike symphony orchestras, others who cannot carry a tune, others who fall asleep during the most interesting sermon, others who are religiously inclined, but who discredit the miracles and the stories of the Bible.

There was a difference in the Interpretation of God by His Prophets; these gave Him Opposing Attributes, and surely, we know there is a decided difference among the people of the world in the manner in which they express their Faith in God and the selection of His Prophets. The manner in which a man prays, is God's Business, and the individual man's business, but how a man lives, is the World's Business. Some people love thunder and lightning, and some people are terrified at it.

Some have a disposition to interpret God in the coloring of a flower, the symmetrical petal of a rose. Some believe, that God walks in His Garden upon earth, just as "de Lawd" is seen in "Green Pastures" bidding His Flowers "Good Mawnin", and these flowers say, "Good Mawnin", to "de Lawd". The idea that Christ was born in a stable, has not created in the mind of man a repugnance to such a Lowly Birthplace, because nothing in Heaven or on earth that was touched by the Spirit of God could be sacrilegious, or lowly. "Green Pastures", not only has been touched by "de Lawd", but it is the "green pastures" in which "de Lawd" walks.

We said that it was an ideal family picture, that it will be accepted and acclaimed by all classes of people and all ages, from childhood to adult, just as the spirituels have been accepted, although there are some orthodox religious minds who do not like the spirituels, deeming them sacrilegious in their conception of "de Lawd".

Premier Hepburn's idea of having a committee made up of various types of people, representatives of the clergy, the press, the arts, professions, welfare and service organizations, is an indication of a desire on his part to reconsider the present banning of "Green Pastures".

There is no room in consideration of this question for Politics. A work of art, a contribution to literature, science, etc., a man's interpretation of "de Lawd", is not Liberal, nor Conservative, nor Labour, nor Republican, nor Democratic, nor Socialistic, nor any other form of party politics. For any alleged writer to attempt to make a political football of "Green Pastures", is but another indication of that form of politics called cheap politics.



RAY



RAY LEWIS

PRESENTS

ANOTHER chapter closes in the Canadian history of the Canadian Performing Right Society. Threatening letters never got any individual or company anywhere for a permanent stay; and whatever has happened adversely to this particular society has happened as a result of their own non-compromising attitude — appeals to the government for relief were a natural sequence, for the exhibitors feared an ever-increasing tax as the result of the power to tax by the Performing Right Society.

The lack of co-operation, by way of furnishing exhibitors with lists of copyrighted music, irritated exhibitors who claimed that they had no means of protecting themselves. The personal opinion of The Digest has never changed in respect to the whole business; and it is perhaps unnecessary for me to repeat that the exhibitors rent films for public exhibition, and having rented the film for a specific purpose, paid for its exhibition, they should have the right to exhibit all of the film, including music, songs, dialogue, etc., etc.

Composers should get their compensation and royalties from the producers as does the author of the story.

However, some day this may happen, and when it does the Performing Right Society will step out of motion pictures as far as the exhibitors are concerned.

MEANWHILE, in the closing session of our Dominion Parliament, a bill was passed giving the government "strict control of copyright charges and regulations" as imposed by the Canadian Performing Right Society.

The legislation provides for the setting up of a permanent Board of Appeal with headquarters at Ottawa for the hearing of complaints or protests in connection with Performing Right fees.

The Society is obliged to register its annual scale of fees with the Dominion government prior to January 1st, and such fees cannot be increased for the coming twelve months. In the matter of a protest the Board has the right to revise the fees.

NEWs from England reaches me that Republic has refused to deliver its pictures to British Lion, and that as a result, British Lion has been obliged to dismiss many of its employees.

Last year the acquisition of The Republic by British Lion was considered a big feature, for it was reported that B.I.P. was also after the distribution of this product for the United Kingdom.

British Lion got the product, and at the same time of

the announcement, Mr. N. L. Nathanson and Major Andrew Holt joined the Board of Directors of British Lion in a re-organization plan, in which it was reported that Messrs. Nathanson and Holt had invested considerable money.

This reminds me that Empire Films has recently entered into a long term contract with Gaumont-British for the distribution of the latter's product in Canada, that B.I.P. and Empire Films will no longer do business together.

Who is to release B.I.P. in Canada now? This company had the first chance in Canada, for back in 1928, following a letter to me from Mr. Arthur Dent, regarding distribution, I communicated with Mr. Henry Nathanson, as a result Regal Films and B.I.P. became distribution partners in respect to Canada.

Following this arrangement, I took over the B.I.P. franchise myself, my closest deal to being a distributor. What happened to my efforts on behalf of B.I.P. is an old story, and an unfortunate one for both B.I.P. and myself, but perhaps worse for B.I.P. in that this product was not released in Canada for over a year.

Subsequently, a new deal was made, and Empire Films got the B.I.P. franchise. Now B.I.P. are not doing business with either Regal Films, or with Empire. Does this mean that B.I.P. are through with Canada?

MR. ARTHUR DENT, during my visit to England, told me they were doing well in Canada, but others who have had the handling of B.I.P. in Canada, have expressed themselves as dissatisfied with the product and results.

It is not easy to be a profitable producer even when you make it a whole-time job. To divide your production interests with theatre interests means that one or the other must be secondary in importance.

B.I.P. has a powerful theatre affiliation in the theatre chain, of which Mr. John Maxwell is chairman.

The Elstree Studios are, or were fine studios. Last year there was a fire which destroyed six stages there. But, as I previously stated, whoever did the producing for B.I.P. failed to produce Quality Pictures.

Whenever I looked at a B.I.P. picture it occurred to me that the picture got off to a good start, money was spent on it to make it a real production; and then it appeared as if suddenly the purse-strings were tightened, and the Quality petered out.

(Continued on page 5)

Television Still in the Future, States David Sarnoff, President RCA

Ray Presents

(Continued from page 4)

I WOULD like to see B.I.P. make a success of its production activities, for I like to see the old-timers remain in business, but if B.I.P. desires to be important as a producer in England, this company will be obliged to give up its ambition to control the theatre situation in Great Britain. It has a fine chain of theatres, competing in importance with Gaumont-British, but England has many fine chains of theatres, with new groups being formed weekly. The more, the better for distributors and producers, the better for exhibitors also. This business is big enough to give all those in it a living and profits.

The day of being the "one big mogul" in any Industry, or Enterprise, by way of monopoly is not "To-day". We are in a shifting world of values, and those who have lived through the past conflicts, are battle-scarred, and have learned this philosophy, the summing up of Power, Pomp, Circumstance, in two words, "So What?" The others, who still feel a possessive instinct, who wish to be Dictators of wealth and its power, evidently fail to note that increased taxation is taking and will take away their treasures, as fast as they can acquire them. The more you acquire, the higher your taxation, and the greater your responsibilities.

WE are at the end of a Civilization, and must build a new one from the fragments which are strewn around us. The Old Times will never come back, for those of us who belong to the Old School will not be here for the New School, and for those who succeed us, their Time will be a New Time.

As I write, the Sun is coming through my office window, a Sun millions of years old; it was here before Adam. It is warming, and I feel that the more I see of this Sun, the more that I feel of its presence, the longer will I be here to see this Sun.

What business enterprise is as important as the feeling of health which glows under the influence of the Sun? And yet, day after day, those, intent on vast enterprises, on power, the Control of the Things of this World, never see more than a cloud of cigar, or cigarette smoke, for they are shut in their office, or another man's office, very securely screened from the Sun, in pursuit of another glittering orb, namely, gold!

OFTEN have I thought, looking at a hobo, whether he hasn't the laugh on us; no responsibilities, just travelling along the open highway, and waiting as Elijah did, for the ravens to feed him.

Of course, this shows a decided lack of ambition, but it also shows a prodigious amount of faith in receiving daily bread, and certainly an appreciation of Nature.

I am certain that the flowers, with faces toward the Sun, and the trees with arms uplifted to the Sun, secretly laugh at us humans, with all our Economic and physical pains, the latter generally a result of the former.

But don't give up working as a result of this intoxication from the Sun, quoting me as your

excuse. What I am advising is that you play a little more, which does not mean, "wine, women, and song", but day-time playing, in the Sun.

AND now after the sun-bath, down to business. Mr. Leo Devaney has sent me a copy of a letter which came on to Mr. Ned E. Depinet, Vice-president of Radio-RKO, from Walter F. Davis, manager of the Capitol Theatre, Regina. The letter from Mgr. Davis reads,

"Dear Mr. Right Kéen Originator-Depinet:—

I have often thought, what a marvellous thing it would be, if the publicity the exhibitor gets from the producers could reach the public.

This thought has been increased double-fold since receiving the smart publicity you have been sending out.

We have a large foyer, and keep plenty of reading matter pertaining to the industry on our tables, and our patrons have become "reading-minded".

You will see by the enclosed photo that we gave RKO a break, and you would be more than delighted to see the number of people who peruse these items.

Please accept my best wishes for the continuance of your original and smart advertising ideas.

Yours for continuous good work,

(Signed) Walter F. Davis, Manager"

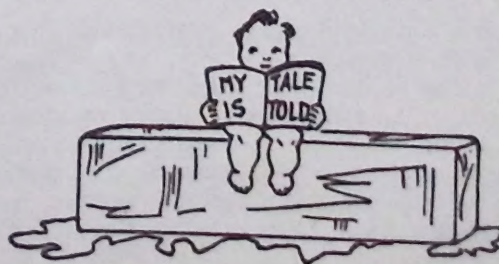
IN Quebec, there is a law which prohibits children under sixteen from attending motion picture theatres. The law was passed as the result of a fire at a theatre which was improperly licensed, and where sixty-six children unfortunately lost their lives. This fire occurred in 1927.

Recently, a certain company was sponsoring free motion pictures for children in one of the public parks, but the idea was not being favorably considered by the commission in control of parks.

The argument is that, it is not safe for children to be wandering around the parks at night, since such parks are a rendezvous for various characters, some of them perhaps not what one might term "fine characters".

An editorial in a local newspaper states, "If Quebec persists in its attitude in keeping children out of picture shows, the result will be interesting as a study in the effect of environment".

To make a long story short, are these Quebec children thus debarred from viewing motion pictures superior children, than the other children in Canada who are permitted to view motion pictures? I venture to state, "No", and also to add that the children of Quebec are being deprived of an educational medium, the service of which is unrivalled.



Reviews and Previews

"NINE DAYS A QUEEN"

Gaumont-British

Running Time—80 Minutes



"Jay L."

THE struggle between Alexander Korda and Michael Balcon gets better and better as the time goes on, and the pictures they produce improve accordingly, each one striving to outdo the other. Balcon's latest progeny, "Nine Days a Queen" has really given Mr. Korda something to think about, for undoubtedly it is one of the finest pictures ever produced in England.

Rivalling "Henry VIII" in the luxury of its settings and the perfection of its detail, this picture should be one of the biggest box-office attractions of the year, especially in Great Britain and the Dominions.

The picture opens with Henry VIII on his death-bed, and as the Grim Reaper tightens his clutch on the polygamous-minded monarch, Henry calls his advisors and councillors to his bedside and informs them in no uncertain terms of the order of succession, Edward, Mary, Elizabeth and the Lady Jane Grey, calling down his curse on any and all who attempt to change this succession.

The king dies, and Edward is proclaimed ruler with Milord Edward Seymour as Lord Protector, or Regent. The picture then follows the short reign of Edward VI, with the execution of Seymour's brother, Thomas, the rise of the Earl of Warwick, and the execution of Edward Seymour. The boy king dies, and Warwick, unafraid of Henry's curse, proclaims the Lady Jane Grey, Queen, and her husband, his son, Prince Consort. After a short reign, nine days to be exact, the people of England rise against the young queen, and rally around the banner of Mary, later to be known as "Bloody Mary". A battle ensues between the forces of Warwick and those of Mary, Warwick and his son are captured, and Lady Jane made a prisoner. The picture closes with the execution of the child, Jane, and her husband.

THE film closely follows the history of England at that time, as we learned it at school, with no fiction added to the plot. The performance of Nova Pilbeam as the Lady Jane Grey, is a remarkable one. The child star makes Lady Jane the sweet, sympathetic character which we have always pictured her to be.

Another outstanding performance is given by Desmond Tester as the boy, Edward. This lad is really amazing in the maturity of his acting. The role he portrays is a most difficult one, and yet he presents it with the polish of a veteran. The boy should become one of the big child stars of the cinema.

Sir Cedric Hardwicke and Dame Sybil Thorndyke, both well known names in the realm of the Drama, do some fine acting as Warwick and Jane's nurse, respectively, and the rest of the cast is equally excellent.

Great credit must go to Robert Stevenson, who handled the megaphone on this production. I understand that this is Stevenson's first directorial venture, we hope it won't be his last. The picture is being released in Canada by Empire Films.

Loew's Theatre - Manager, Jules Bernstein.
"FURY"

Metro-Goldwyn-Mayer

Running Time—90 Minutes

PREVIOUSLY entitled "Mob Rule", Metro-Goldwyn-Mayer's "Fury" is a startling denunciation of one of the most insidious evils of our southerly neighbours, the insanity of a mob, inflamed by hatred, blind to justice, and with only one thought in mind, "kill, kill, kill!"

The plot tells the story of two very ordinary people, Joe Wilson and Katherine Grant; two young people, very much in love, but too poor to get married. The girl leaves her home and travels South, where she has obtained a job teaching school. Joe promises to come for her as soon as he has saved up enough money to get married on.

When he finally has the necessary funds, Joe sets out for the adopted home of his fiancée. On his way, he passes through a town in which there has just been a kidnapping, and he is arrested on suspicion of being one of the kidnappers. The story of his arrest spreads, with each telling making him out to be a harder and more callous crook, and with public opinion getting hotter and hotter against him.

Finally the pot boils over. The mob, hysterically insane, attack the jail, overwhelm the defenders, and when they are unable to get at the prisoner, burn the jail down, with him locked in his cell, while his girl friend looks on, helpless.

Through a miracle, Joe Wilson escapes from the burning jail, and although he is physically well, his mind has become warped with hatred for those who composed the mob which had tried to lynch him. He gets in touch with his brothers, and through them has the twenty-one leaders of the mob indicted for first degree murder, with, of course, himself the supposed victim. The trial proceeds, with the defendants recognized by their pictures in the newsreels taken of the lynching, while Wilson hides in his room, listening to the trial over the radio. Nearly all the defendants are found guilty, and just as they are awaiting their sentences, which can only mean death on the gallows, Joe Wilson flings open the doors of the court house, and makes the most dramatic entry seen on the screen in many a day.

The picture has been especially well cast, with Spencer Tracy and Sylvia Sydney as the sweethearts, and Walter Abel as the district attorney. Tracy, in particular, gives a memorable performance, one that will stand out in your memory for a long, long time. Bruce Cabot does good work as the bad boy of the town, and the leader of the mob. Edward Ellis as the sheriff, Frank Albertson and George Walcott as Tracy's brothers, all help to make this drama a living, vital thing.

There is little humour in the picture and the love element has also been pushed into the background, but there is so much stark, grim reality, sordid at times, magnificent at others, that you will sit spellbound at this daring revelation of the dangers and evils of rule by the mob.

The picture was produced by Joseph L. Mankiewicz, and directed by Fritz Lang. Photography is by Joseph Ruttenburg, and much credit is owing to the latter for his realistically photographed mob scenes.

"Fury" is a picture that will not be easily forgotten, both because of the fearlessness of its theme, and because of the excellent manner in which it is presented.

**"The Great Ziegfeld" Now Playing 14th Week, Astor Theatre, New York.
Staying Into the Fall**

Reviews and Previews

"THE GREEN PASTURES"

Warner Bros.

MARC CONNELLY'S world-famous play, "The Green Pastures" reaches the screen under the banner of Warner Bros., a production that is certain to make screen history. Your reviewer was one of a very few who did not care for the play, but for an hour and a half I sat in the private screening room at the Film Exchange here in Toronto, spell-bound as I watched a beautiful production, masterfully directed, capably acted and artistically mounted.

My readers may wonder at the fact that I was so much more impressed by the screen version than I was by the play, especially as the picture is so close an adaptation of the play. An explanation, I know is due, but I find myself unable to give one. Perhaps it is that I have grown up with Motion Pictures, and for that reason am more receptive to that Art.

The picture — and the play — is a graphical portrait of the Negro's idea of Heaven, the characters in the Bible, and of God Himself. Some people have said that it is sacrilegious, and blasphemous, but that is a view that is hard to understand, for the Bible teaches that God made man in His own image, and it is only natural that the Negro would imagine God as himself. "The Green Pastures" portrays God as a kindly, peaceful man, loving His children, worrying over their evil ways, at times becoming angry at their constant folly and sin, but somehow unable to withdraw His help and guidance from them.

AS the picture opens, we see a typical Southern Sunday School class in session, with the old coloured pastor teaching the children the Bible and its significance. When one of the youngsters asks "What's God Like?", the Reverend tells his charges that he must be something like his old pastor. Then the picture shifts to Heaven, where God and His angels are holding a fish-fry. Then follows the creation of earth and man, the slaying of Abel by Cain, Noah and the flood, Moses leading the children of Israel out of Egypt, the bondage in Babylon, and the siege of Jerusalem by Herod.

All through the scenes, we see God coming down to earth, talking with certain of His children, and telling them His wishes.

One line in particular caught my fancy. Gabriel is asking God why He looks so worried, and "de Lawd" replies, "Even bein' God, ain't no bed of roses". Simple, crude if you will, but that line has something so deep and sincere to it, that it will make you stop and wonder at the sincerity of your own religious beliefs.

The cast is an all-coloured one, with Rex Ingram playing three roles, God, Adam and Heshdrel. Ingram's characterization as "de Lawd" impressed me much more than did the late Richard Harrison's work in the same role on the stage. Ingram seemed so genuine, so God-like, that you felt he was just made for the role. Marc Connelly directed the picture, personally.

A particularly striking feature of the production is the beautiful singing of the Hall Johnson Choir, which provides an excellent background for the picture.

THE whole picture, in my humble opinion, was produced in the very best taste possible, and I fail to see anything objectionable or sacrilegious in "The Green Pastures".

In fact the only fault that I could find with the whole production was that the famed "Pearly Gates" were minus the "pearls"; it destroyed my last illusion.

Imperial Theatre - Manager, Tom Daley.

"LET'S SING AGAIN"

RKO Radio

Running Time—67 Minutes

THIS picture marks the movie debut of little Bobby Breen, a native son of Toronto, who got his start in public life, singing at a couple of Toronto's more famous night-spots.

The picture serves as an excellent vehicle with which to present this child's singing, which is of a surprisingly excellent quality for one so young. His notes are high and clear, and his enunciation fine. After seeing the rushes of "Let's Sing Again", the producers immediately signed Bobby for several more pictures, and it is almost certain that their optimism is not unjustified.

The boy also has a certain amount of dramatic ability, which is bound to grow as he gets more experience, and his voice, no doubt, will become even better, as time passes.

In the meantime, "Let's Sing Again" is excellent entertainment, with sterling performances by Henry Armetta, George Houston and a large supporting cast, with the music, of course, the outstanding feature.

Eglinton Theatre - Manager, Bob Eves

"EVERYBODY'S OLD MAN"

20th Century-Fox

Running Time—84 Minutes

WITH Irvin S. Cobb in the leading role, and with an entirely new supporting cast, "The Working Man", in which George Arliss starred, has been readapted by 20th Century-Fox into an excellent light comedy, and one that is well worth seeing.

The story tells of two business rivals, who have fought each other for years. When one of them dies, the other tries — and succeeds — in reforming the dead man's children, and finally merging the two companies.

Most notable part of the picture is the fine acting of Irvin S. Cobb, whom the indications point to becoming a second Will Rogers. Cobb has the slow, dry humour for which the inimitable Rogers was so famous, and his dramatic ability improves with each picture.

Norman Foster, Johnny Downs and Rochelle Hudson head the supporting cast, with Foster seen as Cobb's brilliant young nephew, and Johnny and Rochelle as his rival's son and daughter. All three do excellent work.

Others in the cast include Alan Dinehart, Sara Haden, Donald Meek and Warren Hymer. The picture was directed by James Flood.

"Jay L."

Liberty Magazine Gives "The Green Pastures" Four Stars

British Film Digest

*Special to The Digest, from our London Correspondent,
Dennison Thornton.*

WHILE Carl Laemmle sits in the sun with his memories one can almost see a light of triumph in his eyes as he reflects upon the glorious achievement that constitutes his "swan song".

"Show Boat", the last and the best of the Laemmle giants, is assuredly a fitting finish to the career of a great producer. Its opening at the Leicester Square Theatre proved to be the outstanding event in the history of this show palace. The biggest names in the British film industry, the biggest names in the social register, the biggest stars in the country — all were present to see a production which every critic, without exception, has hailed as a brilliant entertainment.

Irene Dunne and Paul Robeson, the "Show Boat" stars, were both there. So was the man who directed it, James Whale. It must have been a proud moment for the three of them when the audience literally went wild with enthusiasm and cheered the film. The applause at the end was terrific. People stood and shouted "Bravos" until it seemed the roof would dance like the lid of a boiling kettle.

There was only one thing wrong — the absence of Carl Laemmle himself. It would have done his heart good to have witnessed that riotous reception.

It is hardly necessary for me to review "Show Boat" in these columns. It has already been covered in a previous issue of The Digest. I will say, however, that I have never seen a picture pack so much entertainment into two hours of running time. Business at the Leicester Square Theatre is terrific, and that, you will agree, speaks louder for the merits of "Show Boat" than anything I could write about it.

In the meantime Irene Dunne, who came over specially to attend the premiere, is being eagerly sought for a British picture by Max Schach of Capitol. As for Paul Robeson — he has just completed "Song of Freedom" for British-Lion and will shortly check-in at the Gaumont-British studios for a leading role in "King Solomon's Mines". This Rider Haggard adventure story is to be one of the biggest subjects on the 1936-37 G-B schedule. Following that Robeson may do another picture for British-Lion although plans are still indefinite.

Canadian May Quit BBC

GLADSTONE MURRAY, one of the powers behind the scenes of BBC activity, may return to his native Canada as general manager of the Canadian Radio Commission. The fact that Murray happens to be just about the most valuable member of Broadcasting House makes it doubtful whether the BBC will allow him to go. His loss would be enormous particularly in view of recent "internal" upsets at Broadcasting House where employees have been "walking out" over salary matters and where higher-ups have been protesting against broadcasting schedules and policies. With so much unrest about, it would be advisable for the BBC to retain the services of a man like Gladstone Murray whose administrative genius is as famous as his popularity.

Louis-Schmeling Fight Pictures Playing to S.R.O. Business Wherever Shown

Julius Hagen's Plans

EVERY now and then Julius Hagen sits back in his armchair, takes an enormous puff at a Cremo-Cremo Superbissimo, summons his officers and commands them to prepare a beanfeast for the benefit of the press and others concerned. When Mr. Hagen does this it usually means he has something to tell the world, and when J. H. has something to tell the world he doesn't spare the expenses. Not so long ago he threw a £1,000 party to celebrate the "coming-of-age" of his company — the Twickenham. A few days previous to this writing he pitched another lavish dinner to publicly announce his new season production plans.

Mr. Hagen informed the gathering that he had signed Dolly Haas and Frank Vosper for leading roles in "The Fall of an Empire" to be directed by Maurice Elvey. This is to be a story of Napoleon III, last of France's emperors. He had also signed Genevieve Tobin and Edward Everett Horton for "The Man in the Mirror". While the Twickenham Sales Force vigorously applauded this announcement Mr. Hagen smiled, took a sip at his "Perrier Jouet, 1860", blew a great cloud of Cremo-Cremo and continued the address.

Gordon Harker, he said, had been contracted for "Beauty and the Barge" from a story by W. W. Jacobs and a musical show, "The Duchess of Soho" had been acquired for early production.

A programme of Conan Doyle-Sherlock Holmes stories was also slated for Twickenham incubation. First of these would be "The Poison Belt" starring Dolly Haas, "Silver Blaze" starring Arthur Wontner and "Rodney Stone" starring a big name to be announced in due course.

Mr. Hagen sat down and once again the Twickenham Sales Force applauded enthusiastically. Then another round of drinks and the meeting was adjourned.

Incidentally Empire Films of Canada have something to look forward to in "Broken Blossoms" which is Mr. Hagen's first big contribution of the present season. "She Shall Have Music", another Hagen production starring Jack Hylton's Band is proving one of the big hits of the year. It is a snappy, tuneful show and has been widely booked throughout these islands. It should do well on your side.

Bernard Shaw Again!

WE are indebted to the "Sunday Referee" for this Bernard Shaw story which you may or may not have already heard. It appears that when Shaw was in Hollywood a producer approached him with an offer of £10,000 for the privilege of transferring his thoughts to the screen.

"My price is £30,000," said Shaw.

"But," persisted the producer, "think of the prestige you will gain. I will make a wonderful film. I will do justice to your beautiful work."

Again Shaw rejected the offer.

"You see," he told the producer, "there is an essential difference between us. I think only of money. You think only of Art!"

British Film Digest

ARTHUR LEVEY, new British independent producer, has offered director Roy Del Ruth £20,000 to come over from Hollywood to direct his first picture, "How High Is Up", a musical show. Del Ruth, who is under contract to 20th Century for whom he made "Thanks a Million", is currently at work on an M-G-M subject, "Born to Dance". Up to this writing he has communicated no decision regarding the British offer.

M-G-M's British Plans

BEN GOETZ, who has been appointed in charge of M-G-M's British production plans, reveals that shooting on the first subject is expected to commence September next. At present Mr. Goetz, accompanied by Paul Kohner, is Hollywood bound for conferences with M-G-M officials. When he returns here he will bring a number of scripts of which "Rage in Heaven", "The Wind and the Rain" and "Silas Marner" are the most likely trio for initial production. The M-G-M British product will probably be made at the new Pinewood studios.

Mr. Goetz will be in full charge of production.

WALTER F. DAVIS' ATTRACTIVE LOBBY DISPLAY OF RKO ADVANCE PUBLICITY.



Conklin in Winnipeg



J. J. Conklin

THE Free Press of Winnipeg, editorially, on the banning by the Ontario Censor Board of "The Green Pastures" says: "Ontario's tender feelings are to be protected, it seems, against the showing of the film version of 'The Green Pastures'. The Ontario Censor Board has ruled that the picture is sacrilegious and Premier Hepburn agrees with the Board. But the decision is

to be appealed and several clergymen have joined in the demand that 'The Green Pastures' be allowed to run.

"Unless the film is a travesty of the original play, the ruling of the Ontario Board is ridiculous. On the stage, the play was a dramatic version of the Old Testament story as simple Negro folk would imagine it, with Jehovah, his angels and all the celebrated characters from Adam to Micah taking flesh-and-blood form. It was a bold experiment but entirely successful. People who went to the play expecting to see fun poked at a primitive kind of religion, and ready to be either amused or horrified, were surprised to find themselves deeply moved by the grandeur of the story.

It may be, of course, that the film makers have botched and spoiled 'The Green Pastures' but that does not seem likely. Hollywood nowadays does a very fair job of translating stage successes to the screen, especially as the dramatists usually have something to say about the cinema version. The chances are that the film of 'The Green Pastures' has the same merits as the stage play had and that the Ontario Censor Board has acted on a stuffy prejudice against the unusual."

THE British film unit that will produce "The Great Barrier", motion picture epic of railroad construction in the Canadian Rockies, arrived in Winnipeg, June 29.

Milton Rosmer, director, headed the party. Male and female leads will be played by Richard Arlen and Antoinette Cellier respectively.

The actor said he regretted he would be unable to visit Toronto where he said he spent many happy months during the Great War, training with the Royal Canadian Air Force. "But I'm glad," he said, "that I can visit Winnipeg, the city where I enlisted in His Majesty's forces."

THE Alberta two per cent sales tax need not be paid on photographers' charges for developing negatives because that is "service" and not goods, but the tax must be paid on the prints taken from the developed negatives, it was stated this week in a "ruling" by the sales tax branch of the Alberta treasury department.

Photographers who make negatives on special orders and sell photographs to customers other than to dealers for resale must collect the sales tax. Sales of pictures, frames, camera films and other articles apart from services are taxable, the ruling states.

Pope Asks for Movie Purge Through His Bishops

Lulu in Hollywood



Lulu S. Niemeyer

WARNER BROS. - FIRST NATIONAL'S "EARTH-WORM TRACTORS". Directed by Raymond Enright with Joe E. Brown, June Travis, Guy Kibbee, Dick Foran, Carol Hughes, Gene Lockhart, Olin Howland, Joseph Crehan, Sara Edwards, Charles Wilson, William Davidson, Irving Bacon, Stuart Holmes. Dumb but not beautiful Joe, is out to show some

of the girl friends what a whale of a fellah he can be when it comes to salesmanship, and he starts to demonstrate a tractor, landing in a swamp, since it's his first experience with said tractor. Being a glutton for punishment, he then attempts to move the home of Guy, on whom he is trying to impress the need of tractors, and these manoeuvres keep you in a state of hysterics, and when he starts down a mountain road in the course of construction with the regular amount of dynamite lying around loose, well you are hanging on to the seat and ready to run. It's a riot.

20TH CENTURY-FOX'S "THE CRIME OF DR. FORBES". Directed by Geo. Marshall with Gloria Stuart, Robert Kent, J. Edward Bromberg, Sara Haden, Henry Armetta, Alan Dinehart, Charles Lane, Ann Darcy, Taylor Holmes, Grady Sutton, Richard Hemingway, Charles Croker, King Helen, Jerome Eddy, Sam Flint, John Elliot, Clyde Dilson, Paul McVey, Russell Simpson, Harvey Clark, De Witt Jennings, Frank Mayo, Jack Mulhall. The loyal assistant of a fine physician finds himself in love with his principal's young wife. Kent as the young physician is about to leave, when the older man is discovered dead. Everything points to murder as they find the older man has been poisoned, and the very timely subject of mercy killing has a splendid airing. No decision is reached on this vital point however when it is discovered that the older man (Bromberg) had taken poison. Henry Armetta gives you a laugh to relieve the strain, and how. Gloria handles this difficult situation beautifully.

20TH CENTURY-FOX'S "THE POOR LITTLE RICH GIRL". Directed by Irving Cummings, with Shirley Temple, Alice Faye, Gloria Stuart, Jack Haley, Michael Whalen, Sara Haden, Jane Darwell, Claude Gillingwater, Paul Stanton, Henry Armetta, Charles Coleman, Arthur Hoyt, John Kelly, John Wray, Tyler Brooke, Mathilda Comont, — leaves one at a loss for words for the grandest little troupier ever discovered, — and from beginning to end one senses the at-one-ness of the directors and the child. A very real love must exist between these two to bring out such perfect performances. This child crawls into your heart with her personality, and into your head when you realize what a memory, and capacity for work she has. She is rarely "out of the picture". One song hit after another, intermingled with dancing. Her work is her play, however, and that puts it over in such grand fashion, and makes you wish she did not have to grow up. "Defin'ly" you will be singing them thar tunes right along with your walks and work, — and thinking of Shirley.

\$1,000,000 Cast, Without Remuneration, Raises Over \$30,000 for Actors Fund, at Benefit, Hollywood

Meet the Exhibitor

by Phil Stone

TWO years ago the Standard Theatre, home of Jewish Stage presentations folded . . . and was replaced by the Strand Theatre, home of moving pictures . . . young Myer Axler who manages the Strand is the son of the man who owned the Standard . . . and Myer told us many tales of how he used to sneak backstage to see the actors from close-up . . . these tales were of course thrilling to our ears . . . especially the one of Muni Weisenfred later to be known as Paul Muni . . . of Jacob Ben Ami . . . Maurice Schwartz . . . Molly Picon . . . Myer's father wanted him to keep away from the theatre . . . wanted him to be a lawyer . . . but right from the start it was no go . . . the younger Mr. Axler was fascinated by the glamor of the Theatre . . . rather than read his Latin he read the Digest (honest!) . . . and spent his study hours longing to be on or around the stage . . . two years ago in conjunction with Mr. Nat Taylor he became associated with the Strand . . . as assistant manager . . . and now he is manager . . . he also supervises the Crown and Crescent Theatre which are owned by Mr. Taylor . . . Myer has plenty to say about modern theatre management . . . firstly, he deplores double-billing . . . but more loudly he deplores the giving away of dinnerware . . . now we leave Mr. Myer Axler . . . a well-built, clean shaven young man . . . who has his feet on the ladder of theatrical success . . . and having noticed the ambitious and determined gleam in his eyes as he spoke of his hopes for the future . . . we feel that that ladder had better stretch itself . . . for he'll soon be going over the top.

THIS paragraph is a two-for-one . . . for when we went up to interview the manager of the Paramount . . . we found the management consisted of two young men . . . one Garson Soloway . . . the other, Barney Goldhar . . . Mr. Soloway is a newcomer to the theatre game . . . the Paramount being his first venture . . . however, he has learned a lot during his brief career and shows unmistakeable signs of theatre managing ability . . . he is tall and good-looking in the manner of tall, dark, young men . . . Barney Goldhar on the other hand is slight and lighter-complexioned . . . Mr. Goldhar is somewhat of a veteran in the film trade . . . 15 years ago he took tickets at the Duchess . . . 3 years later he managed the Broadview . . . and 3 years after that he quit the business . . . for 8 years he remained out of it . . . then the Urge that has coursed through many a Goldhar's blood was too strong and he returned with the opening of the Paramount . . . Barney's mother owns two theatres . . . his brother is Western sales manager for United Artists . . . he has a brother-in-law who is a salesman with U. A. . . . and another brother-in-law who is a booker with Columbia . . . so like the Barrymores, the Goldhars are apparently the Royal Family of the theatre game . . . Mr. Goldhar and Mr. Soloway are strictly Independent . . . they have aspirations that will have the Paramount as merely the first of many. "Theatres to Come" (with apologies to H. G. Wells) . . . and as these two young fellows seem to go together like "fair and warmer" . . . we've no doubt that they'll reach their goal.